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LAST DAYS AT THE LYCEUM

I HAD exactly ten years more with Henry Irving after " Henry VIII." During that time we did ".King Lear," ″ Becket," "King Arthur," "Cymbeline." "MadameSans-Gene," " Peter the Great " and <f The Medicine Man/' I feel too near to these productions to* write about them. The first night of " Cymheline " I felt almost dead. Nothing seemed right. " Everything is so slow, so slow," I wrote in my diary. " I don't feel a bit inspired, only dull and hide-bound.'* Yet Imogen was, I think, the *only* inspired performance of these later years. On the first night of " Sans-Gene" I acted *courageously* and fairly well. Every one seemed to be delighted. The old Duke of Cambridge patted, or rather *thumbed,* me on the shoulder and said kindly : " Ah, my dear, *you* can act! " Henry quite effaced me in his wonderful sketch of Napoleon.

" It seems to me some nights/* I wrote in my diary at the time, "as if I wer:e watching Napoleon trying to imitate EL I., and I find'-'myself immensely interested and amused in the watcnings."

" The Medicine Man ", .was, in my opinion, our only *qmte* unworthy production.

From my Diary.-—"' Poor Taber lias such an awful part in the play, and mine is even worse. It is short enough, yet I feel I. can't cut too much of it. . . . The gem of the whole play is my hair' I Not waved at all, and very filmy and pale, Henry,